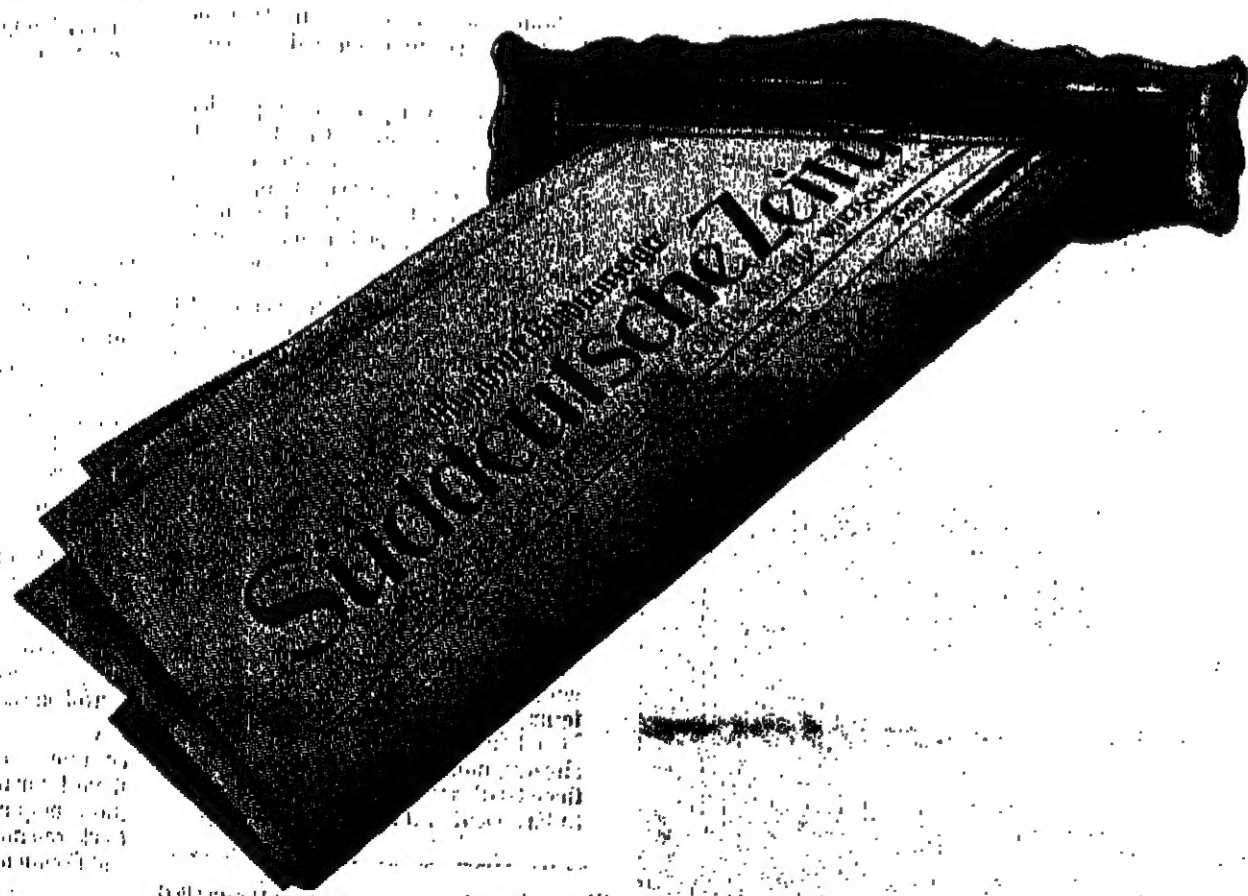


Wer etwas zu sagen hat, hat auch die „Süddeutsche“



The German Tribune

A WEEKLY REVIEW OF THE GERMAN PRESS

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Astronauts' feat symbolises our technological century

Men's hearts and minds were moved more by the fate of the first hipwrecked astronaut than was to be expected in the event of a successful lunar landing. They have become true heroes of the age, successfully withstanding an environment hostile to all earthly life.

As the third team of astronauts to set foot on the Moon (Lovell, Haise and Wiger) would soon have been forgotten, it is they stand alongside or even above Armstrong, Aldrin and Collins as figures symbolic of late twentieth-century technology.

The moving moments of their dangerous but successfully concluded seven-day journey fire the imagination. From the adventures of the Argonauts in the ancient world to the computerised journey into space of the astronauts, the history of civilisation can tell many a tale of courageous men who risked their lives to reach a far-off and mysterious goal, averting imminent danger and overcoming the weakness and inadequacy of man.

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Except for a select band of experts the laborious process of European integration has become not only unathomable for Washington. What is worse, the Common Market is increasingly gaining the reputation of being a community that does nothing but interfere with world trade, particularly with its agricultural policy.

It is continually felt to be erecting new trade barriers — value-added tax, for instance, or preferential agreements with African and Mediterranean countries — both measures designed to undermine GATT. And now this same EEC is on the point of capricious new and powerful members.

But the Americans are inquisitive. They set great store by simple formulas and would like, to take one example from among the topics under transatlantic discussion, to know once and for all what lies behind the Common Market's policy towards the Mediterranean region.

There have, of course, been any num-

ber of comparable moves by the EEC Council of Ministers and the Brussels Common Market Commission. There are agreements with almost all Mediterranean countries on citrus fruit preferences and tariff reductions but the American feeling is all a little improvised, a little coincidental. They would dearly like to know how policy is formulated and what it all means.

Survival involves learning from mistakes and inadequacies. A man who dares to go to the limits of his knowledge and ability must be prepared to call into question the point of his efforts and possibilities.

Has the development that began with the mastering of the Earth's gravitational pull by Yuri Gagarin of Russia on 12 April 1961, only to threaten to end, almost nine years later to the day, in momentous catastrophe been a mistake?

Will Man reaching for the stars fall victim to overweening pride in a power that sees space exploration as a suitable means of dominating others?

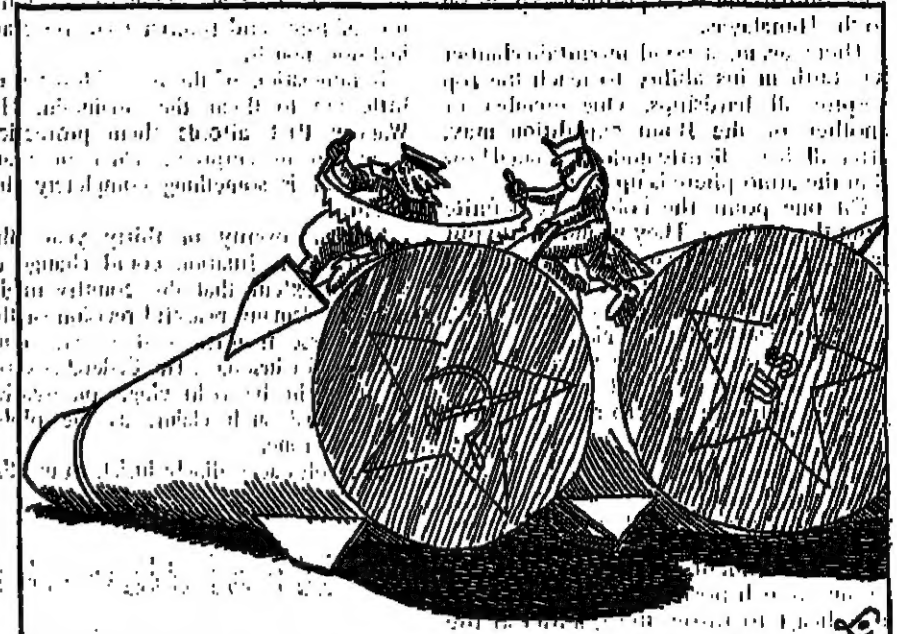
There can be no denying that the development of missile and satellite technology owes a great deal to military stimulus. The first rockets that reached Europe from China via India and Arabia were promptly used for military purposes.

The first major missile, launched to previously unparalleled heights from German soil in 1942, was also conceived of as an insuperable weapon. But the men who went the roundabout way of weaponry were nonetheless by the millennial dream of mastering the Earth's gravitational pull.

The first lunar landing was the apex of an enormous pyramid containing the sum total of knowledge of the universe gained since the first scientific observations of the Babylonians, Sumerians, Egyptians and Greeks.

Setbacks and relapse into barbarism and ignorance have proved unable to prevent Mankind from thinking the desirable and daring the conceivable. Enthusiasm, imagination and a belief in the future are, when all is said and done, characteristic of the picture history paints of Man.

Without these salient qualities there



Arms reduction the Salt way?

(Cartoon: Eric Lang/Süddeutsche Zeitung)

Salt talks — peace by understanding rather than threats

The Salt talks have been resumed in Vienna. Peace is at stake. The delegations of the two nuclear powers meeting in Belvedere Palace know that armed hostilities between them are improbable at the moment but by virtue of the intimate knowledge they have of the topic both they and their governments are only too aware of how fragile peace is in the nuclear age.

Man is involved in continuous struggle with a technology that is not only a servant but also tending to take control of everything living. The greater the perfection of technology, the greater the danger of accidental war.

Setbacks such as Apollo 13 may show that there are still limits to what is a technological decade but deficits sustained by the human intellect at the hands of matter represent a challenge to try again.

This is as much as to say that the deterrent as a strategic goal and the maintenance of the balance of power as a political programme — the attempt to counter the unreason of war with reason — may become dubious formulas backed by hopes rather than reality.

The machinery of destruction can become more powerful than the will to survive. Vistas such as these decided the Americans to talk with the Russians. Together they are seeking definitions of strategic weapons systems. In order to be able to compare them and maybe mutually disarm.

Lurking in the background is the philosophical question as to how peace by threat can be developed into peace by understanding. Experts are overwhelmed by the extent to which technology seems bound to influence the future of Mankind.

The situation calls for common sense on both sides. Nixon and Brezhnev both sent encouraging messages; yet there is little call for optimism.

(Frankfurter Allgemeine Zeitung für Deutschland, 17 April 1970)

Washington must be kept in the Common Market picture

Europe has a vital interest in maintaining good relations with the United States. At present, though, relations between America and the European Economic Community (EEC) are strained. The complex process of integration that is going on within the Common Market is a book as far as the USA is concerned. "You Europeans," US ambassador to the EEC Scheetz, noted in a recent Bonn lecture that was rightly paid great attention, "seem simply to have forgotten to tell us Americans the story of your integration policy." On his recent visit to the United States Chancellor Willy Brandt was able to make good some of this backlog.

The EEC, the Commission and the Council of Ministers and the Brussels Common Market Commission. There are agreements with almost all Mediterranean countries on citrus fruit preferences and tariff reductions but the American feeling is all a little improvised, a little coincidental. They would dearly like to know how policy is formulated and what it all means.

Despite the establishment of an

Continued on page 2

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CONVERGENCY THEORY OFFERS A THREAT TO EAST BLOC

He would be doing himself "an injustice" if he were to "think about all possible settlements and a final 'valid' treaty" between the two separately governed States, Herbert Lehman, Chairman of the Bundestag (Social Democrats) said at the Franco-German Congress in Nuremberg that the "relationship between the Federal Republic and the German Democratic Republic is not a case of bringing back to life" (Lufkebach Nachrichten, 7 April 1970).

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But what can change for the better? The Soviet Union is already making progress in the right direction. The Soviet Union is already making progress in the right direction. The Soviet Union is already making progress in the right direction.

Christian Democrats cast concerned glances at Munich

The real point is the judgement of the position of Eastern policy in the Opposition formed by the Union parties, also in canvassing. Only in connection with this do the strength of his words and the lack of definition from the extreme right gain importance.

Apert from Strauss's passion for foreign policy and the imminent clash in provincial assembly elections with the Social Democrats and the National De-

been a sphere where unaided the Union could have maintained its individual position contrasting with that of the Federal government, and also of its allies, the Christian Democrats (CDU). This course could have shown people that the difference between CDU and CSU does not only consist in political advantages in the positional warfare of personnel policy. It would have been an opportunity of showing that word *social* in their title has real meaning. The party congress was so hindered with attacks on the government's Götter-

The dilemma facing the Union party in social policy could be seen when middle class representative objected to the demand for property in the hands of the worker by saying that property must not be touched if the owner had acquired it in the last twenty years.

"Perhaps it is also symbols that on this subject 'Modern industrial society' and 'social security' the CSU trades union representative was conspicuously on the defensive" (Studentzeitung, Zettling, 14 April 1971).

Christian Socialists prepare for provincial assembly elections

social structures into motion. The dilemma facing the Union party's social policy could be seen when a middle class representative objected to the demand for property in the hands of a worker by saying that property must not be touched if the owner had acquired it in the last twenty years. Perhaps it is also symbolic that on the subject 'Modern industrial society and social security' the CIO trades union representative was conspicuous only by his silence. (Source: *the Worker*, 14 April 1971)

Goppel was self-assured when speaking of the election result: "Voters will go through the combination of internal confusion and tactics in the Bavarian Social Democratic Party. It must be made clear to voters that every vote for the SPD will be a vote for an extreme socialist system." (Stuttgarter Zeitung, 13 April 1953)

Lenin lives in the GDR

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Wanted - a social welfare policy

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■ DRAMA

Terson's 'Apprentices' staged in Heidelberg and Frankfurt



Hans Neuenfels seems to want to introduce all of Peter Terson's works on the problems of youth to the repertoire of theatres in this country.

After producing *Zigger-Zagger* in Heidelberg he has now brought out *The Apprentices* in the same town. And unless appearances are deceptive he has a third play by the British playwright up his sleeve.

Four days after the German-language premiere in Heidelberg Frankfurt's Theater am Turm staged the same play though in a completely different style.

The Frankfurt version is reminiscent of the actions of Peter Handke's young people, there is a type of ballet formalism, the whole is indecisively floating in the air.

No Terson figure would speak like the Frankfurt apprentice who said in the programme that apprentices would very soon be used as fully valid members of the labour force and, as they have exactly the same needs (suggested by advertising) as older workers but only draw an apprentice's pocket money, they must always forge things.

Terson's apprentices would ask how forging a thing that they had been persuaded to buy could actually be described as forging.

And indeed during the lunch-break in the Frankfurt production the play is set apprentice Bagley sees two girls hanging on every enchanting word of a transistor radio and mocks them: "And now Workers' Playtime. We'll play for you now that you've got away from the bloody laths for an hour."

Bagley sees through hidden persuaders. When a fellow apprentice still believes that his training can lead to a good future, he retorts: "You've got a future ahead of you? Pinch your arse and get yourself castrated."

And when he boasts of his talents in attracting girls and is asked, "And you feel like a prisoner," he calmly replies: "That's the only way you can stick it out lad." The suppressed knows why he in his turn suppresses, and enjoys it.

Here is the difference from what we are used to on the ideological stage in this country. This play generates astonishment, the audience gradually comes to find Terson's flesh-and-blood figures unreal as it is used to Marxist comic strip figures.

They cannot believe in the revolt on British factory floors as they grew accustomed to the universal speech bubble revolution of our agit-prop plays. Even I, by no means a left-wing theatre fan, found it hard to forget our type of left-wing theatre during Terson's play.

Terson's apprentices know that conditions are not made for their well-being but they are men and allow things to stay as they are.

They change their relationships with each other and that could have certain results: They do not behave as products of the conditions but themselves produce conditions. They mock social conventions and carelessly dismiss them.

They know that they too will become older and more resigned. Bagley, a charming loud-mouth and the yard leader, experiences this himself when the gang slips from his grasp and he joins two older workers to go fishing.

Yet this trend towards accepting bourgeois life is not the same as it was in the past generation and the coming generation will be even more coolly self-assured. At the end a new apprentice appears and rejects the hierarchy of the factory yard apprentices. "Piss off," he tells Bagley when the chief of the band tries to "initiate" him as a member of the group. A new generation has proclaimed its coming. Two swear words and there is a sharp wind of change over the factory yard.

But this only happens beneath the surface, there are no revolutionary theories or slogans. You have to listen carefully to detect this in the banal conversation of the lads with the foremen, the lads with the girls, the lads with the football and the boxing gloves, the rival gangs, the lads with the older workers, the no more than banal conversation.

Some of the apprentices are gaining qualifications and getting on and out. Their leader however suddenly sits perplexed in a state of matrimony. It has to be he who is not destined for greater things. Then the audience suddenly notices that this a powerful play, with powerful subject matter and a reality that generates its own theory.

The Heidelberg programme stated, completely unnecessarily, that Terson's play was about real people whom he had met at some time or another. Terson himself says, "I do not want to stop critics from thinking that this play deals with young people and social grievances and so forth, but for me it consists of a series of young people whom I know in a place that I know and this is what I speak about."

The two productions are completely different. The Heidelberg version presents rounded individuals. Gottfried John's Bagley is a powerful, aggressive big-mouth, a lad whose self-confidence is obviously too great and who painfully notices that all chances are passing him by — though always a moment too late.

Musical based on 'Twelfth Night' premiered in Bremen

It was not until the second half of *Your Own Thing*, the latest musical imported from the United States, that things started to liven up in Bremen. The Petards, the band of the night, played alone and produced such an orgy of sound that both seats and audience vibrated and the amplifiers threatened to blow.

Before that it had been quieter, and from the musical point of view, much tamer. Producer Charles Lang showed on the stage the results of taking the advice of the down-and-outs in *Kiss me, Kate* and consulting Shakespeare at the same time.

American authors Donald Driver, Hal Hester and Danny Apollinar have done this so thoroughly that a few leaves of the old folios fell out — the love letter story of Orsino, Viola and Olivia in *Twelfth Night*.

Enriched with reminiscences from *The Tempest* and kept in motion with a snatch of the wron motif from *Two Gentlemen of Verona*, the Americans have created an entertaining new version with imaginative parodies.

Orsino becomes Orson, manager of a

pop-group called the Petards, a man who is madly infatuated in Olivia, the producer. What happens? Sister Viola and brother Sebastian ("We were always a duet") are shipwrecked and separated. They think each other dead but there is a Shakespearean-style rescue and they are washed up in that Illyria where New York is and where Orson and his group are looking for a singer. They both find employment here.

With music, especially beat, this plot becomes a musical. All right then, let's accept it as one. But within the dramatic treatment of this story and the developing cross-relationship the old forms of the theatre of musical entertainment appear once again. The duets, quartets plus the ballet a go-go, remind the onlooker of operetta. This impression is strengthened by long periods of boring, flowery music.

Only four or five of the seventeen numbers have an aggressive energy that arouses an exuberant musical mood in all those taking part. Otherwise the brooding, meditative songs have a lyrical injection and are presented in a sentimental hit-style with little melodic imagination and tired instrumentation.

This may explain the opposite feelings which Beethoven, since 1819, came some quarters at Bremen. The completely deaf, carried around with him treatment of producer Lang and along with an outside panel, so that he leagues can hardly have caused it, would let people write down all the things the audience would have liked to say to him.

had the playback procedure kept the Schindler destroyed 264 of the notes the theatre. I heard one judge claiming that there were no all-round talents in this. At the moment the height of the who could prove themselves as a leading evidence is to be found in a dancers and actors in musicals of the book published during the sixties in the successes of recent months, the United States by the Negro J. A. Rogers. with great expenditure on publicity. It is entitled: "Sex and Race" and under proved that the opposite is true.

This was shown in Bremen in a biography of great men for traces of though *Your Own Thing* does not coloured forebear. The author maintains that even Beethoven's ancestors were coloured. heart behind a pert, cheeky exterior. Wolf Martenon as the charming, it is well known that Beethoven, a descendant of a long line of alcoholic opertates. There are plans for the many contemporaries to a multi- am Goetheplatz to concentrate on. But the theory that Beethoven was a on musicals for its light musical energy. But, the theory that Beethoven was a ment. Time will tell whether it seems ridiculous. Emil Ludwig's indeed in line with public wishes. Spaniard got mixed up with the family vantages over the last sensational film. The Low Countries seems much Halr. It is more in tune with the of the appearance, became exceedingly ugly. His on our stages under the banner of appearance and asymmetrical features.

But it was not the mercenary bourgeois yesterday, but a contemporary, Carl

THE ARTS

A non-flattering look at the great Beethoven



A scene from Peter Terson's play in Frankfurt

(Photo: G. ...)

John and Manfred Melhöfer as a couple of friends cannot easily be forgotten. Nor can Bagley's pain on the day when his friends simply goes off to the merchant marine without having told him. Bagley would certainly have joined him.

But he could not go as he had been caught by one of the girls he used to deride as factory tarts. Just after his honeymoon he says to one of the apprentices who is going away to be a professional footballer, "Care to swap?" His young wife is alarmed and quietly asks him whether he meant that.

Bagley replies, and Gottfried John plays this majestically, "I wouldn't swap with any of them, love." His voice contains enough kindness for her to believe it and yet so much irony that he stands there is a superior way. And softly in the background, in the third dimension, there is so much unappeasable bitterness that the audience flinches involuntarily.

It is for this sort of thing, for this sort of acting where the actor can overthrow all perspectives of life, for this sort of moment that I go to the theatre.

This moment was completely neglected in the Frankfurt production. Jörg Pleva, the Frankfurt Bagley, said the line so

With a muffled roar the first high-lights of the Beethoven year are being heard. On 2 May, seven and a half months before the actual 200th birthday of Ludwig van Beethoven on 16 December Bonn is setting the ball rolling with the first of three festival cycles.

Deutsche Grammophon Gesellschaft is issuing Beethoven's complete works on 5 long-playing records presented in twelve wine-red albums and priced at between 1,000 and 2,000 Marks.

Who is this man who is being celebrated in such style? Was Beethoven really that god-like, lonesome Titan that his friends made him out to be for decades?

Even the homage paid him by Hugo von Hofmannsthal fifty years ago was a described in the same way. A hymn in praise of a genius who made him out to be for decades?

Recently there have been opinions expressed disputing this. They have come from left-wing sources. Culture and music would have been included in the form of banners, film and sound montages.

But there is none of this. Terson's opinion that Terson's Beethoven was the on the situation lacking ideology, that he was emancipated, composer. He is inflamed by stressed formalism. The figures at Frankfurt are not the modern art for a sharper depiction of a similar authoritarianism in its own image.

Beethoven did in fact, Bockhoff claims, one and hovers artistically in the air, all the trappings of the princely terially indecisive, an illustration of the deplorable conditions.

In Heidelberg it is bad conditions. It is claimed that Beethoven's friends expected him to end up on the gallows. His life was said to be "a one-man war against the ruling feudal order." He is quite fascinating how far the figure of Beethoven has lent itself to today's highly fashionable "manipulation".

The story of research into Beethoven began with a bookburning. Anton Schindler, his friend, found, among the composer's library, bequest 400 of those notes which Beethoven, since 1819, came some quarters at Bremen. The completely deaf, carried around with him treatment of producer Lang and along with an outside panel, so that he leagues can hardly have caused it, would let people write down all the things the audience would have liked to say to him.

had the playback procedure kept the Schindler destroyed 264 of the notes the theatre. I heard one judge claiming that there were no all-round talents in this. At the moment the height of the who could prove themselves as a leading evidence is to be found in a dancers and actors in musicals of the book published during the sixties in the successes of recent months, the United States by the Negro J. A. Rogers. with great expenditure on publicity. It is entitled: "Sex and Race" and under proved that the opposite is true.

This was shown in Bremen in a biography of great men for traces of though *Your Own Thing* does not coloured forebear. The author maintains that even Beethoven's ancestors were coloured. heart behind a pert, cheeky exterior. Wolf Martenon as the charming, it is well known that Beethoven, a descendant of a long line of alcoholic opertates. There are plans for the many contemporaries to a multi- am Goetheplatz to concentrate on. But the theory that Beethoven was a on musicals for its light musical energy. But, the theory that Beethoven was a ment. Time will tell whether it seems ridiculous. Emil Ludwig's indeed in line with public wishes. Spaniard got mixed up with the family vantages over the last sensational film. The Low Countries seems much Halr. It is more in tune with the of the appearance, became exceedingly ugly. His on our stages under the banner of appearance and asymmetrical features.

But it was not the mercenary bourgeois yesterday, but a contemporary, Carl

But it was not the mercenary bourgeois yesterday, but a contemporary, Carl

Marie von Weber who made this into the face of a genius. He describes "a head and brow wonderfully broad and vaulted and high as a temple." Thus began the cult of the Beethoven Titan.

The theory of Beethoven the revolutionary is not, however, as new as Bockhoff thinks. For example, the former GDR Prime Minister Otto Grotewohl yelled this from the rooftops at the last Beethoven festival in 1952 (the 125th anniversary of his death).

However much material can be found to back both theories, from the turbulent life of the great composer, both theories idealise him too much.

To all around him Beethoven was a terrible man in whom creative genius nestled in the most mysterious way. Recent researches have borne this out.

There is a story that once he was in such a rage that he picked up a tray of food and hurled it in another man's face. This man was not a nobleman — he was a simple waiter.

Beethoven beat his housekeeper. When he was in Vienna his turnover in new lodgings was high. He had forty. He always quarrelled with the neighbours. Not all were filled with jealousy of the great composer.

And the legend of the genius striving to earn a pittance is being brought into doubt today. He wrote threatening and begging letters to all and sundry.

Thayer, his biographer, was the first to calculate Beethoven's actual income. At least for a time he could count on a tidy sum! The old need about which he wrote in several letters was purely flimsy.

Many men suffered at his hands. His nephew Karl, maligned as a rogue by many biographers, was first revealed by the American psychologist Editha and Richard Sterba as the victim of the composer's unchecked, jealous, perverted love.

The Emperor whom Beethoven once forced on to the grass on a footpath near Vienna simply said: "I suppose there have to be people like that!"

Neighbours and relatives, pupils and friends treated him mostly with a mixture of fear and indulgence.

On his sickbed he still received letters and gifts from all over the world.

Elegance in youth

Of the other hand this man who was elegant in his youth according to Joseph Haydn and had the appearance of a grand mogul, became in time as a result of sickness just a distorted picture of his true self.

It is claimed he had love affairs and success with women, but Beethoven's passionate letters to his *unsterbliche Geliebte* (immortal beloved) were probably written just to a product of his imagination.

But? Forerunner of revolting student? Both these seem to be equally fabrications. On 26 March 1827 Ludwig van Beethoven died after five operations for cirrhosis of the liver and dropsy.

There are several versions of the moment of his death. His final words are sometimes recorded as "Plaudite amici" (Applaud the my friends).

Schindler reports that the dying Beethoven looked at two bottles of the Rudesheim wine he loved so dearly and said: "Schade, schade, es regnet." (Pity, pity ... too late!) Joachim Neander (WELT am SONNTAG, 3 April 1970)



Scene from Arrabal's 'The Emperor and the Architect' in Bochum

(Photo: Fritz Seimert/Präsident der Stadt Bochum)

Bochum audience gives Arrabal the thumbs down

When Fernando Arrabal's play *Der Kaiser und der Architekt* (The Emperor and the Architect) was premiered two years since at the Bochum Kammer-spiel it was the start of what has grown into a kind of Arrabal craze in the Federal Republic.

The signs of this lie in the communication-by-unmasking technique of stilted visionary dreams employed by this Spanish playwright who has set up home in France. Orgasms and Sado-Masochistic convulsions have been transferred to a world of Pop artistry in this country.

The Dutch director who recently produced Arrabal's *Garten der Lüste* (Garden of Lasciviousness) in Bochum for the first time in this country and who is numbered among the avantgarde directors, Lodewijk de Boer, made use of the avantgarde nature of the play.

Andreas Szalla is dressed in a silvery shimmering Batman suit as he stands on the tiny Bochum Kammer-spiel stage. The scene includes two plastic columns painted in a very twee manner with sexual symbols and projections of comic strips.

Mixed in with these are Arrabal's unembarrassed portraits of the painter Luis Arnaiz and details from *The Garden of Lasciviousness* by Flemish painter Hieronymus Bosch.

There is on stage would-be pandemonium from the props room of the theatre of black comedy given a general overall validity with the help of a knife that has a handle of phallic shape. It is enough to make Freud turn over in his grave.

The play programme at the Bochum premiere contains part of a political analytical thesis which Ute Nyssen has supported in her book *Radikales Theater* with the help of plays by Arrabal, Rudkin and Kupferberg (whose name, symptomatically, appears in a disguised form).

The audience in Bochum booed Arrabal's fans. The director and stage designer were given the bird, and the involved efforts of the actors were greeted with hearty applause.

What is the plot of *Garden of Lasciviousness*? An actress (Elfi Garden) who lives on the mythical heights of the sort of fame Greta Garbo enjoyed lives as a recluse with a flock of plastic lambs and a talking monkey. The world outside is reduced to a television studio and her only connection with it is by telephone. Her domestic surroundings smack of cleanliness and the bestiality of the animal world, evoking memories of the past.

Arrabal is in complete command of the present, the past and the future. He allows the actress to become aware of her life in hallucinations and dreams. These consist of reminiscences of her education in an orphanage run by a strict order of

nuns, her youthful lesbian relationship with Mihara (Claudia Amm) her love (counterfeited in this production) for what is a mixture of hangman and magician (Teloc, played by Till Sterzenbach). In order that the sadistic triangular game can become a game for two the monkey, Zenon (Gerd Rigaier), contributes towards the success of the horrific party.

At the end of the play, when circumcision and castration (significantly involving only women), torture and blinding have filled the stage, Lina, the actress, withdraws with the monkey into the confines of a cage which augurs well — or rather a glass ball à la Bosch.

As in all Arrabal plays, the dreamlike own personal past is mastered in *Garden of Lasciviousness*. Sexual and religious frustration enter into a marriage whose effect consists of Sado-Masochism and blasphemy.

Arrabal is thus perpetuating that modern preciosity such as is expressed in the pictures of, for example, Fabrizio Clerici. What is depicted is an absolute nil situation, which is just as devoid of rationality (and hence rationalistic playwrighting) as it is devoid of taboos.

Like his fellow countrymen, Salvador Dalí and Luis Buñuel, Fernando Arrabal tears up the archaic divisions in which eroticism and religion appear as different aspects of one and the same thing.

In this sense the way he harks back to Hieronymus Bosch is quite valid and legitimate. In *Garden of Lasciviousness* at least it is to a large extent incorporated in dramatic action.

The world depicted in this play is nothing more than a mirror picture of the playwright himself in a mirror that has been broken in many places.

It is the private confession of an *enfant de notre siècle*, which rediscovers for us in its surrealist shock effects and messages of salvation the formal finer world of early baroque.

So, for all his blasphemy, Fernando Arrabal's play confirms a constant return to religiosity, the dialectic of a view of the world from the other side of the tombstone and it makes death once again obey life in a metaphorical sense.

With all this in mind Arrabal's play should be performed in a manner representative of his late-Christian and late-bourgeois art as the conversion of the art and spirit of the past.

At the Bochum performance the opposite was the case. That is to say there was a senseless attempt to make Arrabal's elite-bourgeois ideas compatible with today's subculture.

Needless to say this conflicted with Arrabal's formal principle of selecting from given cultural types

(Handelsblatt, 6 April 1970)

Ernst-Günther Eck
(DIE WELT, 10 April 1971)

مكتبة السيد

FASHION

To top it all - wigs for women

A woman's crowning glory is today, often, not her own hair. One woman whose judgment could be considered expert is Dr Katharina Focke, State Secretary to the Federal Chancellor's Office, a representative of the so-called weaker sex, who cannot face the prospect of social engagements without a good "hair-do".

She said: "The first time I attended an engagement with a hairpiece was last November at the Press Ball. I found it really chic. But since then I have come to the conclusion that a hairpiece is simply an accessory for a few hours."



The wig to give a woman evening elegance.

"I have decided to have a full wig made, therefore. For working women who have to face many social engagements and who do a lot of travelling a second set of hair is a vital necessity."

Many other fashion-conscious women in this country would agree with Dr Katharina Focke, since they have learnt the value of hairpieces and wigs from experience.

There are, of course those people here who call this a "falsche Be-haipt-ung", a false claim! They are right in one way. The German word for "wig" *Perücke* comes from the Greek and implies something on the lines of "deceit".

This large-scale feminine fraud is enough to make men's hair stand on end! They find it a hair-raising experience when they have just got to know a blonde and she turns out to be a brunette, and when they find that their girlfriend's long flowing locks hide a college-boy cut!

Madame's boudoir should nowadays be well stocked with a collection of fashion wigs, dress wigs, shopping wigs, this, that and the other with only hairpieces, sets of false hair, and the like, to be used in curls and ponytails.

A woman's reserve dollhouse is nothing new. Cleopatra is reputed to have possessed over one hundred "deceivers". This - with it - people in the Roman Empire bedecked their heads with blonde locks lopped from Germanic slave girls.

Nowadays the boot is on the other foot - the fashion is for us to hide our mousey hair under the nylon hair of the sunny South.

Today we make little secret of the false hairdos that only a few years ago would have made us shamed-faced. Had their true nature been revealed.

Louis XIV used to pay as much as 1,000 talers for one of his flowing white powdered wigs. Today a woman may have to pay between 900 and 1,700 Marks for a first-class, hand-made fashion full-wig.

This is painstaking work. Three or four capillary strands are threaded at a time on

to a gauze base. The gauze performs the role of the scalp. It allows the hairs to move freely in any direction so that the wig can be styled, washed and treated just like the real thing.

Machine made wigs are cheaper. They stitch the hairs on to a narrow strip of material.

A Federal Republic stitching-machine factory has produced a model that can thread 3,000 hairs in one minute. This is a fast and rational process. The finished product resembles a hand-made article and no difference is noticed in wear.

It is simply that many women prefer the Dior and Balmain wigs to copies of them. The latter are available for as little as 200 Marks. Is this too much to ask for a wig made of hair obtained from Europe? On the contrary, manufacturers of wigs and hairpieces state that it is becoming increasingly difficult to obtain supplies of suitable hair. The hair must be of top quality and have a standard length of at least 20 to 25 centimetres, about eight to ten inches.

The hair is bought by weight and costs the manufacturers around 2,500 Marks per kilo.

Our wig wearing ancestors had an easier time of it: they simply scalped their slaves or obtained hair from corpses. Slaves are rare these days, so European wig-makers have to rely mainly on deliveries from convents.

Another factor to be taken into consideration is that willing donors can only supply a set of clippings about once every five years.

For this reason only about five per cent of hair on the Federal Republic market comes from European sources. The remaining 95 per cent is supplied by Asian firms and the chief exporters are the Chinese. Asian hair structures are more brittle which means that it has to be refined many times over before it becomes the various delicate shades of blond and brunette that women in this country call for.

Since the quality of Asian hair is not so high as European it is cheaper. It is now



The Ughli Glas took! (Photo: Peter Polzer)

possible to buy wigs from large stores for as little as 70 Marks.

The modern woman's urge to deception is financing a market that is expanding at an astronomical rate. One example: An import firm in Düsseldorf sold about 81,000 Marks worth of Chinese hair to factories in this country in 1965. By 1967 the same firm had expanded the business to 5 million Marks worth and in 1969 a record level of 54 million Marks worth of business had been achieved.



The wig that gives the girl sex appeal

By way of comparison this same firm exported 4,000 million Marks worth of hair to America in 1969.

For wig-makers "dishonesty" is the best policy.

Chinese locks often follow a long and crooked path before they reach the head of women in this country. Korea imports from Japan, which the Japanese have already imported from China in exchange for machinery. The largest Korean firm exported 20 million Marks worth of "deception" to the whole world.

Indonesia also exports hair, 30 to 40 tons of it each month. Best quality strands of hair over fifty centimetres long (more than twenty inches) fetch up to 80 Marks in Hong Kong.

Wigs are likely to become cheaper and those women who cannot afford the real "deception" will have to resort to "dishonest deception", wigs made of synthetic hair.

The efforts of the chemical fibre industry have paid off. Hair from the test tube can scarcely be distinguished from the real thing and will in the long run replace the natural product that is becoming rarer.

If the layman is confronted with examples of wigs made from real and artificial hair and asked to choose which is which through touching, sniffing and scrutinizing would fail to tell him which was which. Even experts find it difficult according to the wig firms. Reserve sets of hair of this kind can be obtained in child stores for as little as fifty Marks already.

Clearly the biggest hits at this year's Frankfurt spring fair were lumpy wigs from Hong Kong. Their quality and reasonable price made them the products from Hong Kong in greatest demand. Those who simple wished to be weak and hippies can buy long Beanie manes from Hamburg's Portofino for prices ranging between fifty and one hundred Marks.

They are also men whose high forehead reaches almost to the tips of their neck. Such men say that only one per cent of men in this country are bald, but several of them more are to their regret not far from it.

For them there is the toupee. Carefully placed on the bald patches and stuck down it covers these unwanted areas of shining skin, gives a new youthful appearance and does not even need to be taken off at bed time.

The toupees made of genuine hair to the customers measurements and suited to his natural hair colour costs between two hundred and seven hundred Marks. This is a new market and only about five per cent of all hairpieces sold finish up on masculine heads. Wig-makers assure us that in five years at the most male vanity will have conquered male inhibitions.

The future machine but it will bring tears of joy to the eyes of all barbers. In future, madame, will shave her head and from time to time bring her collection of wigs - all except one - to the hairdresser who will wash them and perm them.

(Haindelsblatt, 1 April 1970)

SOCCER

NEWS IN BRIEF World Cup selectors still none the wiser!

Cat's eyes

The weaker sex has strong vision than men, according to first traffic authorities.

They held voluntary eye tests after their charges had trounced this licence who had weak eyesight. It revealed that this was true in 10 per cent of cases.

In the report on this test authorities revealed that eight men tested had imperfect vision. This was true of only twenty women tested.

Great consternation was caused by the traffic authorities about seven so, the compliments did not of people in possession of and like empty gestures of mere courtesy. Both contained a note of respect. It revealed that this was true in 10 per cent of cases.

Many of those participating in the test were unaware that they were losing this facility. The man to see the world through tinted spectacles. Like his predecessor, Sepp Herberger, he tends to take a jolly view of the next hurdle.

Fly and drive

Lufthansa, in cooperation with hotels and a large car-hire company, is to put a new idea into operation. It will live up this country's tourists in vineyard areas.

The "fly and drive" scheme is a good selection of planes and self-drive cars all over Europe. The organisers are convinced that the scheme will become popular.

Since the Federal Republic is a country for "fly and drive" writing on the wall. Were this country can hurry, but so that the take their leisure with a good wine.

The idea is that visitors should know all about good German wine. The vine-growing areas are touring the vine-growing areas and surveying the scene. This wine-producing parts so that they know how varied wines in the country are.

A travel guide, containing all the needs to know about wines, is being published by the Federal Republic Tourist Office and they have a right to headquarters.

(Frankfurter Allgemeine Zeitung für Deutschland, 3 April 1970)

Tail storey

A complete municipal office was recently demolished in a thought 'taken away' in a long known thieves'. The office block was a two-storey building with a ground floor and a first floor. The ground floor was a two-storey building with a ground floor and a first floor.

According to Ludwigshafen authorities the empty one-storey building and two garages attached were taken away by a motor factory.

The thieves took away everything on the roof tiles to the floorboards. The considered would be useful. They took away a brick wall and the entrance gate.

A spokesman for the Ludwigshafen municipal authorities estimated damage at approximately 30,000 Marks. (Frankfurter Neue Presse, 19 April 1970)

New rule

In spite of violent opposition a parish council the chairman of the Bavarian folk group said at a meeting: "We plan to make life for young girls by reducing the underwear they are obliged to wear in the national costume."

(Die Welt, 11 April 1970)

play-off is not much to go on. Two of them have already been played without success and a final decision has yet to be reached on a number of places in the team.

The final tickets to Mexico will be awarded in the course of the matches against Ireland and Yugoslavia on 9 and 13 May and Between then and the nineteenth, when the team flies to Mexico, a great deal of ground must be made up in respect of consolidation and teamwork (Seville and Stuttgart need only be recalled!).

In Seville Schön had noted with a passing glance in the direction of Günter Netzer of Mönchengladbach that it had not been Germany's game.

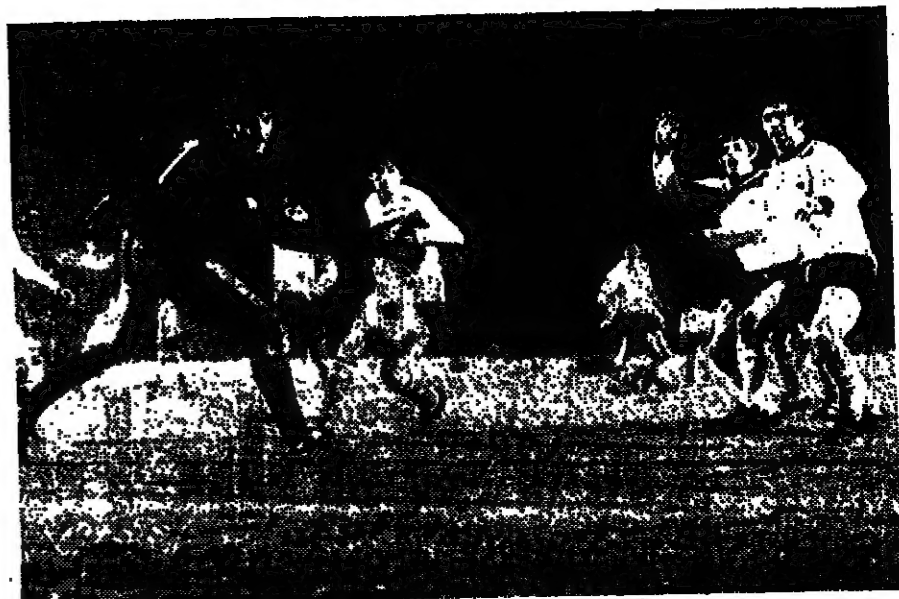
In Stuttgart Wolfgang Overath of Cologne and Helmut Haller of Turin were at the ready in midfield with instructions to take a hand in building up attacks and Franz Beckenbauer of Munich was there to aid the finishing touches.

Yet only occasionally did the swift succession of passes materialise that in the long run would have been more than a match for any opponent. Haller was partly to blame. The Juventus player again proved unable to maintain the pace and to make use of his enormous talent. The decision as to whether Haller can be expected to regain his form is one of the more difficult ones facing trainer Herimut Schön.

In the first half Overath played at his brilliant best. He was, according to the Rumanian trainer, the spearhead of the German attack. In the second half he was played out, as he readily admitted. Something will have to be done there.

Beckenbauer performed magnificently. When he moved in to attack this country's moves went with a bang, were imaginative and promised results. Alas, he was on the defensive for too much of the time. All in all, the midfield was the bone of contention.

Back to square one and another experimental move seemed to be the watchword of the German performance. Schön can, of course, always fall back on Fichte,



Overath (left) scoring a goal in the Federal Republic versus Rumania match in Stuttgart. The score was one all. (Photo: Horst Müller)

Held, Heynckes, Löhr, Libuda, Netzer, Patzke, Schulz and Seeler, but how?

Should he try Netzer again or is Schulz the answer? With Schulz in the team Beckenbauer could move into midfield, but it would be something of a risk.

Beckenbauer was too often seen moving perplexedly around in midfield despite the fact that a man of his ability would seem to be tailor-made for the post of organiser of victory.

Lorenz, who replaced the injured Haller after an hour of play (Haller badly bruised his shoulder and will be out of action for some time), was almost a catastrophe and Roth of Munich, a hard worker who seemed ideally suited for the midfield axis, had nothing to show as outside right but good will.

The attack was accordingly in a bad way at Stuttgart. Without the support from midfield (Berti Vogts's frequent advances were not sufficient on their own) Maas, Müller and Grabowski were pretty well left to their own devices.

Maas stumbled as often as not when he gained possession and succeeded in little more than one of Uwe Seeler's famous moves, a forward kick over his own head from behind taken in the act of falling on his back, and Müller, who at long last was able to play centre-forward, proved unable to make much of his chances either.

Gerd Müller did best when offside or in combination with Beckenbauer. He will, of course, always be criticised in a game

in which he fails to score at least one goal.

Grabowski came off best. He dribbled well, flanked well (one flanking manoeuvre led to Overath's equaliser) and aimed well (twice hitting the post).

Surprisingly enough, there were even gaps in the defence. On the face of it this would appear irreconcilable with the praise of Beckenbauer but it was more due to Höttinger, who was uncertain on occasion, and to Schnellinger, the other "Italian," who like Haller cannot stand the pace of Federal league play at the moment.

Karl-Heinz Schnellinger, incidentally, cast doubt on the value of dress rehearsals of this kind. He maintained that players are too nervous because of the crucial importance of these games for their selection for Mexico.

Schnellinger would prefer trials in private, yet even disregarding the substantial amount (200,000 Marks) paid in gate-money by the 73,000 spectators Helmut Schön feels that an international is a far better trial than unrealistic training games.

Helmut Schön would, however, have preferred the Rumanians to have adopted different tactics. He expressed regret that Rumania resolutely nipped German attacks in the bud. The standard of play, he maintained, suffered as a result.

The Rumanians, skilled in technique, and well trained, were obviously out to gain a prestige victory. Due to play off against England, Brazil and Czechoslovakia, they needed a boost in self-confidence. Their one-all draw in Stuttgart will certainly have helped.

Schön is certainly right in what he had to say about practising manoeuvres. In this respect the Rumanians were the worst, imaginable opponent. They enjoyed the inestimable advantage of playing as if the World Cup depended upon it and their fighting spirit paid off. The Bulgarians will no doubt adopt the same tactics.

With the pressure on a player's true worth came to light. But on balance the same questions arise as beforehand. Schulz or Beckenbauer? Müller or Seeler? And in midfield Netzer, perhaps?

Questions, questions all around and never an answer forthcoming. Not even the best of recommendations is a guarantee of success.

(Frankfurter Allgemeine Zeitung für Deutschland, 10 April 1970)

Timing at Munich Olympics to cost 4 million Marks

Timing at the 1972 Munich Olympics will probably cost between three and four million Marks, it was stated at a press conference given in Munich by a major Swiss watch manufacturer at which various new measuring devices were displayed.

An electronic brain will make it possible to record times to within a thousandth of a second. Times can also be relayed directly to the scoreboard in the stadium and the clockface on the TV screen.

An electronic device specially devised for long-distance skiing is able to store simultaneously the times of 119 individual competitors.

Television technology has contributed towards a new photofinish technique. Special TV cameras take 100 frames a second (in contrast to the 25 frames of a conventional camera). The cameras can also be remote-controlled.

The result is particularly clear pictures making it possible to ascertain positions without the slightest doubt, something that has not always been possible in sprint finishes in the past.

Another innovation unveiled at Munich was a starting device that electronically blocks the starting pistol if an athlete jumps the gun. The pistol does not fire and lights flash instead.

(Frankfurter Allgemeine Zeitung für Deutschland, 7 April 1970)

SA 0.85	Colombia col \$ 1.-	Finland col \$ 1.-	NT 2.5-	Indonesia	Pa. 15.-	G. 15.-	Sudan	PT 5.-
Algeria 1.10	Congo (Brazzaville) F.C.F.A. 30.-	France 0.80	FR 0.80	Iran 1.10	Peru 1.10	S. 2.50	Syria 2.50	S. 2.50
Angola 1.10	Congo (Kinshasa) Makuta 7.00	Gabon 1.10	G. 1.10	Iraq 1.10	Philippines 2.10	T. 0.80	Tanzania 0.80	T. 0.80
Australia 1.10	Cuba 0.85	Gambia 1.10	DM 1.10	Israel 1.10	Portugal 1.10	U. 0.80	Trinidad and Tobago 0.80	U. 0.80
Austria 1.10	Cyprus 0.85	Guinea 1.10	cedi 0.12	Italy 1.10	Rhodesia 1.10	Esc. 1.10	USA 1.10	USA 1.10
Belgium 1.10	Czechoslovakia 0.85	Guatemala 1.10	DM 1.10	Jamaica 1.10	Rumania 1.10	F. 12.10	Togo 1.10	Togo 1.10
Bolivia 1.10	Dominican Rep. 0.85	Haiti 1.10	FC 0.85	Japan 1.10	Saudi Arabia 1.10	Esc. 1.10	Tunisia 1.10	Tunisia 1.10
Brazil 1.10	Dominican Rep. 0.85	Honduras (Br.) 0.85	BW 0.85	Jordan 1.10	Sweden 1.10	Esc. 1.10	Uganda 1.10	Uganda 1.10
Bulgaria 1.10	Ecuador 0.85	Hong Kong 0.85	FC 0.85	Kuwait 1.10	Switzerland 1.10	Esc. 1.10	Ukraine 1.10	Ukraine 1.10
Burkina Faso 1.10	El Salvador 0.85	Hungary 0.85	FC 0.85	Laos 1.10	Switzerland 1.10	Esc. 1.10	Ukraine 1.10	Ukraine 1.10
Burundi 1.10	Eth. 0.85	Iceland 0.85	FC 0.85	Lebanon 1.10	Switzerland 1.10	Esc. 1.10	Ukraine 1.10	Ukraine 1.10
Burundi 1.10	Finland 0.85	India 0.85	FC 0.85	Libya 1.10	Switzerland 1.10	Esc. 1.10	Ukraine 1.10	Ukraine 1.10
Burundi 1.10	Finland 0.85	India 0.85	FC 0.85	Luxembourg 1.10	Switzerland 1.10	Esc. 1.10	Ukraine 1.10	Ukraine 1.10
Burundi 1.10	Finland 0.85	India 0.85	FC 0.85	Madagascar 1.10	Switzerland 1.10	Esc. 1.10	Ukraine 1.10	Ukraine 1.10